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the attribution of the piece to Clodion." As for the signature they affirm that it was certainly inserted in the group and obtained extraneously from some other piece. In consequence of this report the tribunal declared null and void, but without damages, the sales of the group by M. Denière to M. du Boullay and by the latter to Mme. Boisse. While speaking of Clodion it may be added, for the information of collectors, that the sculptor's real name was Michel, and that his earlier and some of his finest works, bas-reliefs and groups, bear the signature "Michel."

Art in Dress.

HINTS AS TO COLOR IN COSTUME.

THE most convenient way of illustrating the relations of colors, and indicating the bearing of the principles of harmony and contrast in the combination and arrangement of colors in dress, is, perhaps, to take some of the leading colors and their modifications, and point out what other colors agree or disagree with them. Uncertainty and misapprehension frequently occur in speaking of colors, from the indefinite and often different ideas people attach to the words red, blue, green, and the like. In large and expensive works precision can to a certain extent be secured by giving colored scales and diagrams. But even these are imperfect and not always satisfactory. Another method is that of referring the color to some common flower or mineral. This, which has been adopted by Sir Gardner Wilkinson in his recent work "On Color"—a work to which we are indebted for some of the suggestions in the annexed summary—we shall follow wherever it seems necessary to distinguish a color from one of its varieties. In this summary it will be understood that the color which stands at the head of the paragraph is the principal color of a dress, those named afterward being the subsidiary colors, which may be either employed in smaller quantities, or as trimmings, to relieve, lighten, or modify it.

RED (*Field Poppy*).—Red is not a color often used for dress, but it is the parent of numerous varieties, and may serve as a subsidiary color, though seldom as effectively as scarlet, in ribbons or trimmings. The complementary of red, a pale green, goes well with it in small quantities, but a pale sea-green, the French celadon, or a pearly or silver-gray does better.

Scarlet, in an opera cloak or fancy dress, has a brilliant effect trimmed with gold, and harmonizes well with white. In ribbons or velvet trimmings it is a valuable adjunct to gray or drab, and indeed to most light neutral colors.

Crimson is often seen with blue in paintings, but requires white to harmonize. Crimson will also bear blue and gold or orange, but they must be combined with discrimination; or it will stand with orange alone. Crimson and purple are discordant alone, but crimson will bear purple and green in small quantities. Crimson is dangerous to the complexion, unless very clear, or glowing and slightly olive, when white may be tried between it and the crimson.

Claret has a little purple in its composition. Harmonizes with orange or gold, but not with yellow.

Magenta may be regarded as a variety of claret. It is improved by contact with black, injured by green, destroys scarlet placed upon it in small quantities.

Maroon has a tendency to brown. Harmonizes with gold or orange; will bear a very little green. Loses brilliancy by artificial light. Is apt to bring out the green in a complexion, but this may be corrected by a point or line of decided green. Altogether a color that requires skillful management.

Pink. Only suitable for very young ladies. Best alone, or with a little white. Black, as lace, or in narrow lines of trimming, very effective.

Cerise harmonizes well with silver gray, lilac, or a pale lavender; will bear, in addition, a few sprigs of gold, and then may allow a point of scarlet or crimson. Blue with cerise is very harsh; but blue and gold deftly arranged, in small quantities, will harmonize with it.

BLUE (*Corn-flower*).—Harmonizes with its complementary, orange. Discordant with yellow. Intolerable with green, though in nature blue flowers look beautiful among the green leaves. Blue and a rich warm and not too dark brown (the color of the seed of the horse-chestnut) harmonize well, or a little white may be added. Blue requires white next the skin. Other harmonious combinations are—blue, crimson and gold, or orange. The same with purple, very effective in patterns if lines of black are used to prevent the too sharp contact of the contrasting colors, and in occasional spots. In the same way a rich brown, scarlet, or crimson and gold may be made to harmonize with blue as the principal color.

Light Blue is only suitable for daylight. As an evening dress it is ineffective, the artificial light changing it to an unpleasant light green. Does alone, or with velvet trimmings of the same tone. White in almost any quantity agrees with it. Black can only be used very sparingly. Drab, or a diffused gray with a point of red, admissible upon light blue, but does not suit many complexions.

YELLOW (*Butter-cup*).—Pure yellow is not much used for dress, orange on the one side, straw or amber on the other, being much richer, and more agreeable to the eye. It harmonizes best with its complementary, purple. Black is also of great value as a trimming, and may be used freely.

Amber, Straw, Primrose, and Canary are feebler in effect than orange. The color is rendered still weaker by combination with any strong color or tone. Of these purple is the best. Black will only do as lace. Trimmings of a weak crimson or cerise have a pretty and cheerful effect, but require a little dash in the wearer. White may be used as lace, but with care, and will call for the addition of some strong points of color.

ORANGE (*Marigold*) is very effective of an evening, when Fashion permits its adoption. Orange satin with purple has a splendid appearance, but is chiefly adapted for a person of stately and commanding figure. Black is an efficient contrast. Orange and white are less imposing, but look well by gas or candle-light. Orange is the complementary of, and harmonizes with, blue; but they would form a doubtful combination in dress; small quantities of scarlet, black, and white or drab might be added, but for dress orange is best with the single color noted above.

GREEN (*Grass*—inclining neither to blue nor yellow—*emerald*) is very grateful to the eye, but a difficult color to manage in a dress. All the varieties of green are affected and few improved by artificial light. May be used cautiously with its complementary, a pale red; better with pale scarlet; but best, perhaps, of an evening, with gold. In the open air agrees well with white, and may be relieved with scarlet or red used very sparingly and judiciously.

Light Green looks well with white. May be picked out with a rich brown, or trimmed with green of a somewhat darker hue, but is a rather unmanageable color.

Dark Green. Titian has clothed his "Mistress," and some

other ladies, in a very deep green, but he has taken care to bring a good deal of white between the dress and the skin, and generally has a bright lake or crimson to balance the composition. This might answer with a warm, glowing, Venetian complexion, otherwise it would be a hazardous experiment.

PURPLE (*Nightshade blossom: Amethyst*).—The regal color has a magnificent effect with gold. Purple silk may be trimmed with orange. A clear crimson, or better, scarlet, brightens it, but requires management as to quantity; the combination is improved by gold, or a little orange or amber. Occasionally a sprig of green may be tried. White is valuable between it and the skin.

Puce requires gold or orange. Is brightened by scarlet. Not a good color.

Lilac, Lavender, Mauve, harmonize with cerise, used sparingly, and gold, but require little in the way of trimming beyond the ground color, or a somewhat darker or lighter shade, according to circumstances. White may be used with either; black only exceptionally. Lavender of course takes black for half-mourning; mauve takes black and white for a slight mourning; but regulations of this class supersede considerations of color.

GRAY. The grays, like all the neutral colors, are very valuable for quiet dresses, and adapt themselves well to different forms. They are graceful with quiet trimmings, yet serve admirably as grounds for bright colors. Crimson or scarlet always bears out well from a gray ground. The kind chosen must be determined by the purpose and the person. Grays, however, require care in adapting them to the complexion.

BLACK, when not used for deep mourning, will bear crimson as contrast or trimming, and forms a good ground for gold ornaments. White relieves it very happily. With some ladies black always looks becoming, but it does not afford scope for very varied treatment.

WHITE.—Muslin, as appropriated to the young and to festive occasions, is suggestive of pleasant memories and associations; admits of the gayest and brightest colors in trimmings, though scarlet is best; and may be dealt with in a free and playful spirit. With white silks for evening dresses and occasions of ceremony, a graver style of ornament is of course requisite. White tulle and tarlatan over colored skirts necessarily take their trimmings from the color of the silk beneath.

THE USE OF JEWELRY.

JEWELS may be made to serve more purposes, even as ornaments, than are always supposed. They are not merely valuable on their own account, or as a means of advertising the wealth of the wearer; they have an artistic use also. Gold may be made of great service in harmonizing contrasting colors, and in enriching even the richest. In many cases its value is no less felt in subduing colors which are harsh or undesirably strong. Chains and brooches may in these instances be turned to excellent account. But judgment must be exercised in their application. Dead or colored gold, and bright or burnished, should be taken for the purpose, not indifferently, but according to the end to be attained.

Gems are valuable, as points of intense color to serve as the focus or concentration of some diffused or scattered color, or as a point of condensed and brilliant contrast. But they are not available only as points of intenser tone or of sharp and brilliant contrast. They serve also as suggestive of that similitude in dissimilitude of which poets and poetic commentators have often spoken. Of course we must not rate their value too high. "What jewel," asks Steele, "can the charming Cleora place in her ears that can please her beholders so much as her eyes? The cluster of diamonds can add no beauty to the fair chest of ivory that supports it." And he seems to think that "the pearl necklace" can only "be of use to attract the eye of the beholder, and turn it from the imperfections of the features and shape." But Steele was writing in the character of a censor, and his object was to set bounds to a prevalent extravagance. A diamond cluster may enhance the brilliancy of the whitest skin, and pearls are the most perfect adornment for a lovely neck; but they are, we acknowledge, a dangerous addition to one of sorrow hue.

To be really effective jewelry should be employed sparingly and with discrimination. Better far a little and good than much and bad, and it may be bad, that is bad in taste, however costly. What a lady requires is to have sufficient for choice. And the right selection and use of jewelry is a prime test of taste. Especially should ladies seek to possess artistic jewelry, however difficult it may be to obtain. The superiority of beautiful forms over a lavish employment of the mere materials is well shown in the exquisite Greek, Etruscan, and Roman designs which have come down to us.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 337.—German fourteenth century alphabet.

PLATE 338.—"Blackberries"—is a design for a panel or double tile. For the background use orange yellow with brown green and brown No. 17; put on in broad mottled touches, pale in color at the top of the panel and deep and strong in color at the bottom. For the ripe berries use ivory black with a little deep blue and a touch of deep purple added. For the berries partly ripe use carnation shaded with brown and a little ivory black. Make the calyx and stems of the berries very pale green, shaded with brown green; leaves grass green, shaded with brown green, a little deep purple being used in the strong shadows and where the leaves are worm-eaten. For the main stem use carnation mixed with a little brown No. 17, and shade with brown No. 17. The thorns are quite red. Outline all the work with three parts brown No. 17 and one part deep purple.

PLATE 339.—Figure designs for furniturn panels by Jean Goujon, also suitable for repoussé brass work.

PLATES 340, 341, 342 and 343.—Chinese, Japanese, and Persian diaper ornaments.

PLATE 344.—Design for a screen—"Passion Flower." This will look well on a delicate old gold, fawn color or light wood-brown silk or satin. It may be done in outline, but would be most effective in solid work. Make the petals white, shading down to delicate lavender; outer portion of the centre purple, shading to green in the inside and becoming almost white in the pistil; points of the pistil and stamens yellow. Stems, leaves and tendrils, varying shades of dull green.

FEUARDENT'S SERVICES RECOGNIZED.

At a special meeting of the American Numismatic and Archaeological Society held March 1st, 1884, the following resolutions were unanimously adopted:

Whereas: Our fellow-member, Mr. Gaston L. Feuardent, a gentleman with a well-established reputation as an expert in regard to the authenticity of objects of antiquity, seeing reason to question the genuineness of certain Cypriote sculptures in the Metropolitan Museum of Art, and disapproving the treatment to which the objects in the Cypriote collection, generally, were subjected by their custodians made his criticism public, and thereby subjected himself to attacks upon his personal character and his professional reputation; and

Whereas: In order to defend his character and in the interest

of truth and justice he was forced to carry on a lawsuit against one of his defamers at a heavy expenditure of money, and a great sacrifice of time; and

Whereas: Through his self-sacrificing efforts, the true history and character of a costly and celebrated collection of sculpture have been established, and a pernicious system of repairs and restorations has been thoroughly exposed; therefore be it

Resolved: That the evidence elicited during the course of the late trial has but heightened the favorable opinion we have always entertained respecting our fellow-member, Mr. Gaston L. Feuardent, and has strengthened our confidence in his ability as an expert, his integrity of purpose, and his unselfish devotion to the truth, and we hereby express the belief that as a knowledge of art and archaeology is more widely disseminated in this country, the views held by him, in common with every archaeologist of any repute in Europe, respecting the treatment of antique objects will be accepted here, as the only correct views, alike by scholars and by those who shall have such objects in their custody. And be it also

Resolved: That this Society deeply regrets that it should have fallen upon Mr. Feuardent to bear alone the burden of a suit undertaken largely in the true interest and for the benefit alike of the Metropolitan Museum and of the general public. And we hereby tender him our thanks for his valuable services to art and archaeology, and assure him of our sympathy with his aims, our appreciation of his character, and our sense of his value as a member of this society.

Correspondence.

A PLASTER CAST OF THE HAND.

H. H. J., Atlanta, Ga.—It is best to begin with a cast of the hand, which is very easy. The sleeve of the person to be operated on should be rolled up, and a towel twisted round it at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left, the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must of course be kept perfectly still till the plaster has set, or the work will be spoiled; after it has set, it will be still of necessity till the mould has been removed. When the mould is finished the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished, and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labors. Every fold of skin, and line, and marking will be seen reproduced with the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief, by making a second half to the mould.

DRYPOINT, MEZZOTINT AND AQUATINT.

IN reply to several correspondents from whom we have various requests for technical information concerning these aids to the etcher's or engraver's art, we do not know that we can do better than quote the following extracts from Robinson's admirable manual, "The Art of Etching."

Drypoint is a species of engraving in which the lines are cut into the copper by a pointed steel tool. The lines thus cut raise a ridge, technically called the burr, and this ridge holds a good deal of ink when the plate is printed. The burr can be scraped away when desirable, leaving the lines clean and resembling in appearance very lightly-etched work. Drypoint has a peculiarly soft and rich effect, and is admirably suited for rendering certain textures, such as fur and velvet. Some artists, when etching figure subjects, prefer to leave the flesh to be done afterward with the drypoint. Great delicacy is insured by this means, but at some cost of unity of effect; to a practised eye the flesh does not seem to belong to the rest of the plate. One advantage to a beginner that drypoint possesses over etching is that he can see how the plate is progressing all the time he is at work. He has only to rub some black mixed with tallow into the lines, and the effect is shown as it will appear when printed. Considerable strength in the fingers is required to work successfully in drypoint; and the fact that so much pressure is being employed makes it difficult to change the direction of the line suddenly. In this process we therefore miss that perfect freedom and play of line which gives such a charm to etching. To begin with, it is convenient to lay a ground as for etching, and smoke the plate, and to trace the leading lines of the design on the ground, taking care to cut lightly into the copper with the point. Then remove the ground and continue your drawing, guided by these general outlines.

The process of mezzotint engraving consists in passing over a plate of steel or copper with an instrument called a cradle, by which a burr is raised on every part of the surface in such quantity that, if filled in with ink and printed, the impression would be one mass of the deepest black. On the plate so prepared the lights and middle tints are burnished or scraped away, leaving it untouched for the darkest shades. The tools employed in this art are the grounding tool or cradle, roulettes, burnishers, and scrapers. The grounding tool has the shape of a shoemaker's knife with a fine serrated edged. The roulette is a small-toothed wheel set in a handle. The first step of the process is to mark upon the plate the limits of the design, and within these limits the grounding tool is employed. It is pressed upon in an even, steady, and moderate manner, and with a rocking motion advanced over the plate, till the whole space within the limits is covered with lines. These lines are crossed by others at right angles. The two diagonal directions are then taken. The whole series of lines is then repeated several times, taking care not to enter the same lines twice; till, at length, by the extreme closeness of the lines, the original surface of the copper is entirely destroyed, and if an impression were taken from the plate it would be completely black. This operation is called laying the mezzotint ground. To the ground thus formed must now be transferred the outline of the design. The plate is blackened by the smoke of a taper, and the design is transferred to it by means of tracing paper prepared with red chalk. The red chalk outlines are rendered permanent by going over them with a blunted drypoint on the copper. It is usual to commence by taking out the strongest lights with a scraper, after which the burnisher is applied to polish the surface. As the work proceeds frequent proofs should be taken, and if too much of the ground has in any case been removed, it must be again formed by a roulette or by a small grounding tool. Etching is much used as an auxiliary to mezzotint. The outline is frequently etched at the very commencement, before even the mezzotint ground is laid, and by different engravers it is used in varying degree, either to give precision in places or to assist the appearance of particular textures.

Aquatint is a variety of etching in which the acid is applied to large spaces instead of to lines on the surface of the metal. It bears somewhat the same relation to a washed drawing in Indian ink that an ordinary etching does to a pen-and-ink drawing. The principle upon which aquatint is executed may be thus explained: The copper plate, cleaned in the customary manner, is sprinkled evenly with a resinous substance in powder; the plate being warmed, the resin adheres in a granulated form to the plate; it is immersed in the acid, which immediately attacks the metal in all the innumerable interstices where it is left uncovered by the resin. If an impression were taken of the plate the effect would be like a wash of Indian ink, and the different shades are produced by the longer or shorter time during which the acid is allowed to act upon the plate. In the ordinary aquatint process the plate is covered with a common etching ground, and the outlines of the design are etched in the usual manner. The ground being removed, the plate is slightly rubbed with the oil-rubber. It is then dusted with gum copal or other resinous substance reduced to a very fine powder. The copal should be tied up in a muslin bag, and should be scattered by striking the hand which holds it against a ruler held in the other hand. By this means a very equal shower of dust may be obtained which will adhere in some degree, on account of the oiliness of the plate; but any which is loose may be removed by striking the edge of the plate against a table. The plate should then be slightly warmed, till the copal changes color, which will show that the adhesion of the gum to the plate is sufficient to resist the acid. If any part of the plate is to appear untinted it must be covered with the stopping-out varnish before being immersed in the acid bath. As soon as the lightest shade is produced, the plate is taken out of the bath, and every part sufficiently bitten is stopped out with the varnish. The same operation is repeated again and again until the plate is finished. In preparing the gum copal it is, after being powdered, put through-sieves which vary in fineness; the different parcels are kept in separate muslin bags, and used in succession, beginning with the finest, for if the coarsest powder had not a fine ground to rest upon, the shade produced by it would be very irregular. Another mode of producing granulation is sometimes employed. It is that of dissolving the resin in spirits of wine, and pouring it over the plate in the same way as the liquid etching ground is used. On the drying of this solution, the contraction of the resin leaves small spaces of the copper exposed, and the biting-in is proceeded with as usual. The less resin there is in the solution the finer will be the grain thus produced.

SOME QUERIES ABOUT ETCHING.

SIR: (1) Why will not common printer's ink do to print etchings? In Lalanne's book it is said to be of no use. (2) Will it do to use common muriatic acid in the Dutch mordant, or must it be that known as C. P.? (3) Will the flannel, a sample of which I enclose, do for etching purposes; and how many thicknesses should I put over and how many under the plate? (4) Of whom in New York City can I get etching ink? (5) Will the press, of which I enclose a plan, work? (6) How do card engravers get the design on their plates?

R. S. W., Cherry Valley, Otsego Co., N. Y.
ANSWER.—(1) You can obtain a result with printer's ink, but not so good as with the ink specially made for the purpose. Use fat oil—that is linseed oil—boiled thick without dryer (which can be bought). Grind this with Frankfurt black and add burnt Sienna to give a warm tone. (2) C. P. Nitric acid is the best to use. (3) A good old blanket, about five thicknesses, is better than the flannel enclosed. Place a clean piece of paper only under the plate. (4) Of John Sellers & Son, 95 John Street. (5) The principle of your press is correct. But there is no use for the catches marked No. 7 in your diagram; they would make the plate jump and print un-

evenly. (6) Engravers use transparent gelatine sheets, on which they trace the outline with an etching needle; into these lines they rub light red or red chalk. The tracing thus prepared, they lay it reversed on the etching ground, rub it down, and so transfer the lines to the plate.

SCENE PAINTING.

H. T., Brooklyn, N. Y.—In November, 1879, full directions for amateur scene painting were given in THE ART AMATEUR. The following hints from Miss Seward's "Decorative Painting" will also be found useful: "Make a small water-color sketch of the scene. Take the canvas, which should be cut larger than the stage for a large back scene, and longer and wider than required for side scenes; sew it together vertically, and nail it to a roller at the bottom, then nail it at the top to some wall that will not damage it, and lay a priming coat over the whole of the canvas with a large flat whitewasher's brush. Make the priming as follows: Put into a pail a quart of hot glue size (which previously strain through coarse canvas) and a quantity of powdered whiting. Stir the two ingredients together with a stick, and add warm water in small quantities until the mixture is of the consistency of thickish cream. Lay this on all over the canvas and wait until it is dry; then sketch in the outlines of the design with charcoal, if it is a landscape or a few trees; if it is a complicated painting, use a carpenter's pencil.

"Paint by gaslight in preference to daylight, and do not use too many colors. Use lamp black, chrome yellow, Prussian blue, Venetian red, vermilion, and white. Make white and size the groundwork of all colors, and add the color required in powder to the white until that assumes the right tone. Make green tints with blue and yellow, or yellow and black, gray with white and black, brown with white and a small quantity of red and black.

"The colors will dry lighter than they are put on. High lights strengthen by repainting with white; place the highest lights upon buildings, sky, and prominent foliage, and make these quite white. Paint faults out by covering them with white, and repainting over that part, and pay great attention to the perspective; make the color on the front wings much stronger than on the back wings, and tone down the back wings into the back scene. Use as few colors as possible, and work broadly; only work in detail upon small scenery, and about such as is placed quite close to the audience. The drop scene, for this reason, paint with oil colors in the ordinary manner.

"Work downward, from the top to the bottom of a scene, and use large brushes; put in all the effects at once, that is to say, the highest lights and the deepest tones and shadows; soften these slightly into each other, light the scene up well, and then judge of the effect produced by looking at it from the distance the audience will see it. In painting an interior, have the 'practicable' door or window adjusted by the carpenter before the paint is laid on, and contrive that the door opens so that the audience cannot see far beyond it; make the room slope slightly in and back as to the walls; also paint pictures on to the walls with shadows falling all in one direction from them; use real handles to doors, real cornices and poles to windows, in preference to painted ones.

"When painting a landscape, for the distant trees work entirely in chrome yellow, then add Prussian blue to it, and with this mixture paint in the shadows; in some places mix the two colors together, but in others leave the yellow untouched, and the blue, as a shade upon it; for foreground trees, work with pure red, and with yellow and black, and work in the trunks of the trees over the first color, with white for lights, brown and red for color, and black for shadows. Paint lichens upon the trees with pure yellow or with gray. Real palings, trunks of trees, and other accessories improve landscapes considerably."

COLOR BALANCE IN INTERIOR DECORATION.

H. H., Boston.—We do not favor "hard-and-fast" rules as to the employment or non-employment of all the primary colors or as to the balancing or emphasizing of color in interior decoration. Our views on the subject are well expressed in the following sentences by Lewis F. Day, in his "Every-Day Art": "The analysis of many examples of the best work will show that in it perfect harmony has often resulted from the exclusion of one of the primary colors; and the timely recollection of that experience may suggest to the artist a way out of his immediate difficulty; but to formulate that experience into a rule for general guidance would be only less pernicious than to insist upon the presence, always, of all the primaries. We know very well that any considerable volume of one color is kept in countenance by the support of some kindred color in the composition, and that the occurrence of a solitary point of vivid color is an invaluable means of emphasis. We feel that in the decoration of a room there should be some gradation upward both of form and color. It seems only natural that the deeper color and the more rigid form should be at the base of the design, and that the tones should grow lighter and the lines freer as they ascend. There is no limit to the suggestions of experience; but who shall say that there is one way, and only one, of balancing or emphasizing color; or that a delightful effect of wall decoration may not be produced without upward gradation of color, and without any severity of form whatever?"

INSTRUCTION IN UNDERGLAZE.

SIR: Expecting to come to New York to remain a week, could I possibly get some idea of underglaze painting in that time? Does Mr. Volkmar, late Professor of the Society of Decorative Art, still give instruction, and fire?

E. M. S., Albany, N. Y.
ANSWER.—Yes, if you have a fair knowledge of drawing. Mr. Volkmar's shortest course, we believe, is of four lessons. His studio is at 145 West Fifty-fifth Street, where he receives his pupils. His pottery is in Tremont.

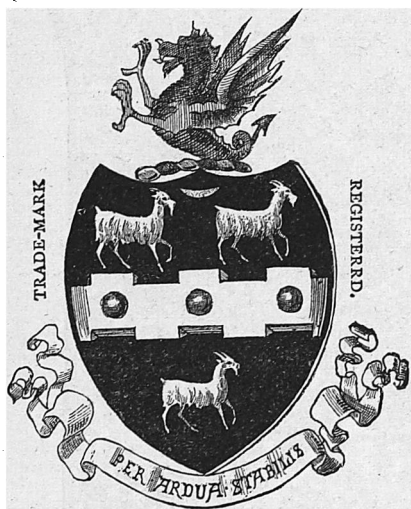
SUNDRY QUERIES ANSWERED.

B. B. H., Boston.—The stain used for restoring the true old color to old oak newly worked is made by putting scraps of iron, such as old nails, in a bottle with vinegar, and leaving them for a few days, that a portion of the iron may be dissolved. If this solution be applied to new oak, it will turn it to a purplish black. Oiling and polishing will remove the purple tinge, but the dark color which will remain will want the richness and beauty of that given by age. When, however, the solution is applied to old oak newly worked it restores to it just the proper hue. This stain does its work most effectually when applied hot; and in matching old color, the furniture restorers weaken it with water, and touch again and again, till the exact shade is reached.

R. S. W., Cherry Valley, N. Y.—The monograms you name have already appeared in this magazine, and in time every combination of two letters will be given.

MRS. J. N. C., Madelia, Minn.—We will try and comply with your request.

MRS. G. T. W., Flint, Mich.—You can safely buy one of Stearns Fitch & Co.'s kilns. China painters commend them highly.



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From DEMOREST'S MAGAZINE FOR OCTOBER.

Velvet is in extraordinary demand this season, and to supply the wants of those who cannot afford silk velvet... this year has been brought out a new make of velveteen, as a fine substitute for the famous Genoa velvet, which it resembles in appearance, thickness of surface, closeness and depth of pile, and purity of color. This new make of velveteen is called the "Baveno," and we advise ladies who intend to purchase velveteen suits, jackets, or dresses, to order the "Baveno."

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